Art 111 Contemporary Art 3 Units Lecture: 3 hours Spring 2016 0125

Department of Arts, Media, & Humanities at Los Angeles Mission College
Section 0125 8:55AM – 10:20PM TU / THU

Prerequisite: None | Advisory: English 101
Associate Degree Applicable: Gen.Ed. and IGETC Humanities credit
Transferable: U.C., C.S.U.
Professor Folland contact: follantff@lamission.edu

Office Hours: Tuesday 12:00pm – 1230 PM Wednesday 1200- 445 PM
Location: Instructional Building Faculty Office #34
Office phone: 818-•-364-•-7625

Required reading:
3. Heilbrunn Timeline of Art History
Course Description:
A history of the major stylistic movements of Modern and Contemporary art from 1840 to the present with attention to the historical circumstances of visual culture.
While the Euro-American tradition will be the primary focus, art produced by the global community will also be considered with the advent of the twentieth and twenty-first century.

Student Learning Outcomes:
1. Analyze the evolution and function of art within historical, cultural, and philosophical contexts of Modern and Contemporary visual art 1840 to the present.
2. Compare and contrast works of art and architecture from Modern and Contemporary periods 1840 to the present.

<table>
<thead>
<tr>
<th>COURSE REQUIREMENTS AND GRADE BREAKDOWN</th>
</tr>
</thead>
<tbody>
<tr>
<td>* informed participation and class projects:</td>
</tr>
<tr>
<td>* Etudes Quizzes (see below for due dates)</td>
</tr>
<tr>
<td>* essay due March 13 in Etudes</td>
</tr>
<tr>
<td>* Midterm March 29</td>
</tr>
<tr>
<td>*Final exam Tues May 3110 am – 12 noon</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Final grades will be determined on the basis of examinations, paper, attendance, participation, homework assignments and quiz scores. If you have any questions concerning your grade at any time, feel free to meet with me during office hours to discuss your work and how to improve. I am invested in your success and am always willing to talk about strategies to assist you with learning!

Students should endeavor to review class notes and assigned readings on a weekly basis: the vast quantity of material covered within each unit simply cannot be mastered in a quick cram session before an exam. If you need advice or assistance with your studies, please make an appointment with the Learning Center in the library or contact me for guidance.
http://www.lamission.edu/learningcenter/

Essay: Formal Analysis paper
You must chose a work of art from the period covered in this course and write a formal analysis. A “formal analysis” is description of the artwork’s composition, structure, color (if it’s a painting), texture and other characteristics that define the visual appearance of an artwork. It should also include the expressive qualities of the work and a description of the artwork’s style. You want to think about how the formal elements of the artwork help to convey the
specific style the work is associated with. Review carefully the “Formal Analysis” essay and further instructions posted in Etudes. All these terms are covered in detail in that essay, and we will go over them in class.

Class Participation:
You must attend the first class to remain in the class. There are no excusable absences for the first class meeting. Punctual attendance is required at every class meeting, and attendance will be recorded at the beginning of class time. If you are late for a particular class, it is your responsibility to alert me of your presence at the end of that class period so that I can record your attendance. Because of in-class work, you cannot pass this course without attending. Late/Absences will negatively impact your overall grade for the course beyond ONE free absence that I will allow for. The only excused absences for exams are documented health emergencies, which render the student physically incapable of attendance. In order for such an absence to be excused, the student is required to provide me with proper documentation in the class immediately following the one that was missed. I reserve the right to make the decision as to whether a makeup exam is justified. An unexcused absence for any test results in a zero on the examination. Students are allowed ONE unexcused absence overall outside of exams, tests, discussion assignments or quizzes; each absence after that will effectively lower the participation grade. Any additional absences—no matter the circumstances—will lower your grade. Use your free absence advisedly—save it for an emergency! Excessive tardiness (ten minutes after class begins or more) will also lower the participation grade; three tardy arrivals equal one absence. Students are responsible for all material missed in class.

GRADING SCALE:
A 100-90%
B 89.9% 80%
C 79.9% 70%
D 69.9 %- 55%
F 54.9% and below

Los Angeles Mission College Policies
Attendance: Students who have pre-registered for a class and who do not attend the first meeting of the class forfeit their right to a place in the class. Students are expected to attend every meeting of all classes for which he or she is registered. A student absent from classes for emergency reasons must inform the instructor of the reason for the absence with documentation within 48 hours of the missed class. Whenever absence “in hours” exceed the number of hours the class meets per week, the student may be excluded from the class by the instructor. This means if you miss
more than two class, you may be excluded. It is the student’s responsibility to officially drop any class he/she does not continue to attend. Students with Disabilities: Disabled Students Programs and Services (DSP&S) at Los Angeles Mission College is a support system that enables students to fully participate in the college’s regular programs and activities. DSP&S provides a variety of services from academic and vocational support to assistance with Financial Aid. If you are a disabled student and need a modification, special assistance or accommodation in order to participate in this class, alert the instructor promptly and contact the DSP&S office at 818 364-7732 or 818 364-7861. Modifications, special assistance or accommodations can only be made with proper documentation and coordination with DSP&S.

Standards of Student Conduct: Students are expected to maintain a professional level of conduct to facilitate a learning environment. Use of profanity in class is not appropriate and will not be tolerated.

Cheating and Plagiarism: The instructor reserves the right to determine if cheating or plagiarism has occurred; if it does the student will receive a “F” on the assignment or exam, and may receive a “F” for the course.

Children and Animals: Children and Animals are not allowed in the classroom for safety purposes (other than registered dogs that help people with physical challenges).

Cell Phones and laptops ipads tablets: No laptops or other electronic devices allowed in class. Turn them off or set to vibrate, as to not disrupt lectures and learning environment. Do not talk/text on your cell phone during class. Repeated use of these devices in class may result in you being removed from the class. Breaks: Breaks will be given during class; please do not get up leave class unless it is for an emergency.

Final: If you cannot attend the midterm or final you must provide written notice with acceptable documentation (the Professor reserves the right to determine the appropriateness of the documentation) and make arrangements with the instructor at least 3 weeks prior to this date. A student who does not participate in the final or does not turn in the final assignment and does not qualify for an “Incomplete” will be assigned the grade of “F” for the final. This grade will be averaged in to determine the course grade.

Schedule of Classes and Readings

All assigned readings should be done in the week during which it is assigned. If for unforeseen circumstances this schedule changes you will be notified. While we will not cover everything in the chapters, reading the chapters (page numbers of sections to read will be indicated) will give you
the context for understanding the artworks we focus on in class. Treat the textbook as a general resource to consult. The web-site links are essential reading. These are short videos and essays with thematic overviews of artists, stylistic movements and cultural context. In exams, you will be accountable for the artworks we go over in class and their corresponding readings.

Feb 9/11 Introduction to the advent of Modernism and its rejection of the classical past. Introduce the chronological and methodological scope of the course.

Read: **BECOMING MODERN**: (Khan Academy)

**Discussion What is Modern?**
Ask yourself what do you think the word “modern” means? What can you point to in your life that is modern? Does modern mean contemporary? Does it mean something that is new now? Or can it also refer to a particular moment in history, perhaps one that has already past? If so, when did the modern era begin?, if it ended, when did that happen and why? Give some examples that help define what is or was modern. You will be asked to post your thoughts on the wall in class.

Feb 16/18 Courbet, Manet, the Impressionists and the Reformation of Salon Painting: Photography, Realism and Impressionism.

Read: **INTRODUCTION TO REALISM** (Khan Academy)
Watch: **COURBET THE BURIAL AT ORNANS** (Khan Academy)
Read: **Impressionism** (Khan Academy)

Read: Arnason Chapter 2: The Search for Truth: Early Photography, Realism, and Impressionism, pp 14-36

**Discussion Assignment: Why is Impressionism so beloved?**
According to a quick search of the gift shop website at the Metropolitan Museum of Art, you can buy Claude Monet decorated coasters, plates, tote bags, postcards, nightlights, magnets, mugs, note cards, umbrellas, scarves, watches, soap dishes, shawls, cosmetics bags, posters, paperweights, tees, music boxes, and candles (scented).
It’s easy to make fun of the way that museums make art into kitsch but I wonder why we, in the 21st Century are so in love with the work of Monet, Degas, Renoir, Cassatt and the other Impressionists? Given that the Impressionists were creating paintings that were considered “palette scrapings on dirty canvases” that challenged the very definition of art in its own day, how is it that today, our culture finds this work beautiful and devoid of controversy, so much so that we put it on soap dishes or calendars?

Reading Quiz 1 due Feb 22 in etudes
Read: van Gogh Self Portrait (Khan Academy)
Look at: James Ensor Christs Entry into Brussels (Getty Museum)
Read: African Influences in Modern Art (Heilbrunn)


Watch German Expressionism (Khan Academy)
Read: A Beginners Guide to Fauvism (Khan Academy)
Read: Inventing Cubism (Khan Academy)
Read: Chapter 5: The New Century: Experiments in Color and Form, pp 90-100

Mar 8/10 The Historical Avant-Garde: Suprematicism to Productivism in the Soviet Union, Dada and anti-art in Europe and America, Surrealism and revolution in France.

Read: The Russian Avant Garde (Khan Academy)
Read: Introduction to Surrealism (Khan Academy)
Watch: Art as Concept Duchamp (Khan Academy)

Read: Arnason Chapter 10: Picturing the Wasteland: Western Europe during World War I, pp213-222, pp 227-238

essay due March 13 in Etudes

Mar 15/17 Nationalism, Modernism and Anti-Modernism in the 1920s and 1930s: American Scene Painting, Mexican Muralism, The Harlem Renaissance, Social and Socialist Realism in the 1930s in Europe and America, Abstract Art in America.

Reading quiz 2 due Mar 14th in etudes
Read: Mexican Muralism Los Tres Grandes (Khan Academy)
Read: Getty Museum restores Sequeiros Mural (online news)
Watch: American Gothic Grant Wood (Khan Academy)

Discussion Assignment: Charting Modernism
In 1936 Alfred H. Barr Jr., the founding director of The Museum of Modern Art, mounted that museum's first major exhibition of European modernism in a show titled, “Cubism and Abstract Art.” Barr had spent months travelling through Europe learning about and borrowing works of art in styles Americans had never seen or even heard about. There was a dizzying number of styles or "isms" as they were sometime referred to. In order to help make these many “isms” more understandable, Barr drew up a chart or timeline, a family tree of sorts, that he published on the of the catalogue to the exhibition. Click here for the link to Barr’s chart as well as a few others:

Modern Art Charts
or search the link:

Your assignment is to spend some time analyzing this chart, understanding the chart Barr made for his Cubism and Abstract Art exhibition. And then I want you to discuss it. I would like to know, based on what you have learned in this class, which aspects of the diagram make sense to you and which seem to be misleading or problematic in some way.

Mar 22/24 Modernism in the Post World War 11 era: New York School Painting and Sculpture

Read: Abstract Expressionism: An Introduction (KhanAcademy)
Watch: MoMA curator Anne Temkin Discusses Jackson Pollock (KhanAcademy)


Discussion Assignment: Good Karma
Part 1: Out of all the material we’ve covered so far this semester, identify what aspect (movement, artist, artwork, concept, etc.) is most confusing to you. Write this up as clearly and precisely as you can and explain exactly what you don’t get.

Part 2: Bring to class and post on the wall (I will supply tape etc) Read what everyone else has written and if it’s something you feel you understand, see if you can help. Have a back and forth both with the person helping you and the person you are helping. The students who are most helpful will receive a grade bonus. Feel free to continue this process with new material as we get to it through the end of the semester.

Mar 29 Midterm Exam / Mar 31 Holiday

April 1-8

April 12/14 West Coast Assemblage, Rauschenberg and Johns; The renewal of figuration, Informel, Art Brut and Taschisme in Europe.
Read: Robert Rauschenberg Canyon (Khan Academy)
Watch: Jasper Johns Flag Painting (Khan Academy)
Read: Arnason, Chapter 17: Postwar European Art, pp 411-423, (stop at “Pure Creation…”), pp 428-431 (stop at “Forget it and start Again…”),
Read: Arnason Chapter 19: Taking Chances with Popular Culture” “Signs of the Tines: Assemblage…” pp 460-466 (Stop at “Getting closer to Life…”)

April 19/21 Art of the Everyday, the Industrial and Popular Culture: Nouveau Realism in France, Pop Art in Britain and America, International Fluxus

Reading quiz 3 due April 18th in etudes

Read: Arnason, Chapter 18: Nouveau Réalisme and Fluxus
April 26/28 Continued: Art of the Everyday, the Industrial and Popular Culture: Nouveau Realism in France, Pop Art in Britain and America, International Fluxus

Watch: Any Warhol Interview Merv Griffin Show: https://youtu.be/Z8sptsjCk18
Read: Pop Art
Read: Arnason Chapter 19: Taking Chances with Popular Culture: pp 456--458 (end at “Blake and Kitaj”), then read sections on Segal, Oldenburg, Dine pp 468--471, Lichtenstein, Warhol pp 475--478

May 3/5 Minimalist art in Britain and America. Post-painterly Abstraction and Color Field Painting in America.

Read: An Introduction to Minimalism (Khan Academy)
Read: Robert Morris Untitled L Beams (Khan Academy)
Watch: Dorothea Rockburne Interview (Khan Academy)
Watch: Maya Lin Vietnam Memorial (Khan Academy)


May 10/12 Conceptual art and new media in Europe, North and South America and the Soviet Union, Feminist performance art, The Chicano Art Movement

Reading quiz 4 due May 9th in Etudes
Read: Conceptual Art AN Introduction
Watch John Baldessaris "I will Not Make ANy More Boring Art"
Watch What is Performance Art (Tate Museum website)

Read: Chapter 22: Conceptual and Activist Art, pp 558--559, then read sections beginning with Haacke and Asher pp 565--end of 572

Watch The Asco Interviews (YouTube: https://youtu.be/iyFViWGU06I)

Read Your Art Disgusts Me (http://www.eastofborneo.org/articles/your-art-disgusts-me-early-asco-1971-75)
Read remainder of chapter 22 beginning with “Radical Alternatives: Feminist Art pp 575--
586.

**Discussion Assignment: Chicano Arts and Conceptualism**
Prepare for this assignment by reading the above link on ASCO. Then discuss with your group the following points:
How was ASCO influenced by the Conceptual art movement)? What do you think the goals of ASCO were?
How would you describe their relationship to Museums?
Pretend you are forming a collective like ASCO today, What would be your goals? Conceptualize at least one project you would carry out.

May 17/19 The 198os: Postmodern appropriation and simulacra

Read [The Pictures Generation](https://www.khanacademy.org/arts) (Khan Academy)
Watch [Pepon Osorio PBS Art 21](http://www.pbs.org/art21/artists/pepon-osorio) (Khan Academy)
Read: [Jeff Koons Pink Panther](https://www.khanacademy.org/arts) (Khan Academy)

**Discussion Assignment: Why Have There Been No Great Women Artists?**
(“this is the title of an article written in 1971 by Professor Linda Nochlin that can be accessed through Google)

Why is it that women have not made great art (at least before the 19th century except in rare instances)? What specific circumstances actually stopped women from creating great art in the past? Is it possible that part of the problem is how we define the word great?
Do you suspect that art history as a profession bears some responsibility? Before you complete this assignment, read up on the Guerilla Girls at their site [http://www.guerrillagirls.com/](http://www.guerrillagirls.com/)

After you compose your statement (and you may do it like a Guerilla Girls poster!) be sure to also respond to what at least 3 other students have posted. Make this a real conversation.

May 24/26 The Global Contemporary
Reading quiz 5 due May 23rd midnight in etudes

"What Are Global Modernisms?"

Final Exam: May 31st 10 am – 12 noon